



I L L I N O I S

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

-

PRODUCTION NOTE

University of Illinois at
Urbana-Champaign Library
Large-scale Digitization Project, 2007.

NOVEMBER 1979
VOLUME 33
NUMBER 3
ISSN 0008-9036

THE UNIVERSITY
OF CHICAGO
GRADUATE
LIBRARY
SCHOOL

**BULLETIN
OF THE
CENTER FOR
CHILDREN'S
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED WITH ANNOTATIONS

- * Asterisks denote books of special distinction.
- R Recommended.
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended.
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

* * *

BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS (ISSN 0008-9036) is published monthly except August by The University of Chicago Press for The University of Chicago, Graduate Library School. Mrs. Zena Sutherland, Editor. An advisory committee meets weekly to discuss books and reviews, which are written by the editor. The members are Yolanda Federici, Ellin Greene, Isabel McCaul, Hazel Rochman, and Robert Strang.

SUBSCRIPTION RATES: 1 year, \$12.00; \$9.20 per year for each additional subscription to the same address; \$9.20, student rate. Single copy rate: from vol. 25, \$1.50; vols. 17 through 24, 50c. Reprinted volumes 1-16 (1947-1963) available from Kraus Reprint Co., Route 100, Millwood, New York 10546. Volumes available in microfilm from University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Complete volumes available in microfiche from Johnson Associates, P.O. Box 1017, Greenwich, Conn. 06830. Checks should be made payable to The University of Chicago Press. All notices of change of address should provide *both* the old and the new address. Postmaster: Send address changes to BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS, 5801 Ellis Avenue, Chicago, Illinois 60637.

SUBSCRIPTION CORRESPONDENCE. Address all inquiries about subscriptions to The University of Chicago Press, 5801 Ellis Avenue, Chicago, Illinois 60637.

EDITORIAL CORRESPONDENCE. Review copies and all correspondence about reviews should be sent to Mrs. Zena Sutherland, 1100 East 57th Street, Chicago, Illinois 60637.

Second-class postage paid at Chicago, Illinois.

© 1979 by The University of Chicago. All rights reserved.

PRINTED IN U.S.A.

Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 33

NOVEMBER, 1979

Number 3

New Titles for Children and Young People

Baskin, Tobias. *Hosie's Aviary*; by Tobias Baskin & others; illus. by Leonard Baskin. Viking, 1979. 78-27027. ISBN 0-670-37965-4. 42p. \$10.00.

R
4- Twenty-one full page paintings (some, alas, cropped to fit the page) face brief, lyric statements written by the artist's wife and children. The pictures are stunning in their vigor, in the use of color, and in the way the artist has captured the personality of each bird. The layout is handsome and spacious, the text of variable quality: some descriptions have a haiku quality ("The thrush: How peevish! How melancholic!" or "Long hair and pencil bill, does this egret write poems?") while others ("Freedom's eagle") serve only as captions, and still others seem obscure ("Aloo Alix Egig / The beak of the secretary bird / vents raucous screams") or intricate ("The bald eaglet screaming for food: the condition of growth—caught and revealed.") Younger children can enjoy the beauty of the paintings alone.

Bates, Betty. *My Mom, the Money Nut*. Holiday House, 1979. 78-24213. ISBN 0-8234-0347-5. 158p. \$6.95.

R
4-6 Fritz, adjusting to eighth grade in a new school, tells the story of her conflict with her mother, who wants Fritz to go to business school when she's through high school, to get a part-time job, to forget singing (which is all Fritz wants to do) and who has a drive to accumulate possessions. Not until she visits her grandfather and learns about the kind of childhood her mother had, does Fritz understand: Mom's mother had died when she was four, and she had grown up with hard work and poverty, a life she wanted to put behind her forever. It helps a bit when Fritz gets a solo part, helps even more when she finds a sympathetic teacher; she's then able to say "Poor Mom! All of a sudden I feel achy for her . . . I'm glad I can grow up, even if she can't." The family situation, explored with perceptive understanding, is balanced by Fritz's experiences with friends and in school, the writing style is competent, and the development in Fritz's understanding and acceptance is completely believable.

Blegvad, Erik. *Self-Portrait: Erik Blegvad*; written and illus. by Erik Blegvad. Addison-Wesley, 1979. 78-23765. ISBN 0-201-00498-4. 32p. \$7.95.

R
5- The quirky sense of humor that has contributed to the popularity of Blegvad's illustrations is also evident in his writing. Second in the publisher's series of brief autobiographies by illustrators of picture books, this has a lively style of writing and a wise choice of material; it should appeal both to those readers who seek information and those who may enjoy it for its vitality. Blegvad writes with affection about his family and friends; about his experiences in Denmark, France, and the United States with zest and humor; and about his work with objectivity, an objectivity tempered with enthusiasm. The book is profusely illustrated with pictures by friends, family,

and the artist himself, and has much more scope and variety in illustration than do most of the children's books on which Blegvad has worked.

Bossom, Naomi. *A Scale Full of Fish and Other Turnabouts*; written and illus. by Naomi Bossom. Greenwillow, 1979. 78-13293. Trade ed. ISBN 0-688-80203-6; Library ed. ISBN 0-688-84203-8. 24p. Trade ed. \$6.95; Library ed. \$6.67 net.

R
4-7
yrs. Boldly designed color woodcuts illustrate a text that plays with words in a way that should amuse young children and may encourage them to try their own "turnabouts." A few examples of the paired statements on facing pages: "Box in a ring" shows sparring partners, and "Ring in a box" shows a small jewelry box; "Race for a train" shows scurrying passengers, and "Train for a race" shows three runners; "A scale full of fish" shows fish being weighed, while "A fish full of scales" shows a single fish.

Bottner, Barbara. *Messy*; written and illus. by Barbara Bottner. Delacorte, 1979. 78-50420. Trade ed. ISBN 0-440-05492-3; Library ed. ISBN 0-440-05493-1. 28p. Trade ed. \$6.95; Library ed. \$6.46 net.

Ad
K-2 Bottner's flyaway, frumpy heroine Harry (Harriet) acknowledges cheerfully that she is messy; her hair is messy, her clothes are always messy, and her room looks as though it had been struck by a cyclone. When she gets the part of the princess for a ballet class program, Harry is so awed by her white tutu that she's super-neat for a week. The program's a great success, but at the restaurant afterward Harry's twirling her napkin just as Dad reaches for the cream, and there's fudge sauce everywhere. Messy again. The ending is a bit weak and the story isn't very substantial, but it has an ebullience (as do the illustrations) that will probably appeal to children as much as Harry's blithe acceptance of her messiness.

Bracken, Carolyn, illus. *Animal Crackers; A Menagerie of Jokes and Riddles*. Platt & Munk, 1979. 78-68414. Trade ed. ISBN 0-448-46531-0; Library ed. ISBN 0-448-13071-8. 23p. \$1.95.

NR
2-3 An oversize flat has single pages or double-page spreads that have various settings: a theater, a farm, a restaurant, a picnic, etc. Many of the pages are framed by curtains and footlights, and have playbills, in vaudeville style, that give the name of the act: "Down on the Farm," "Dog and Cat Revue," "Bunny Bonanza," "Aviary Antics," "Kangaroo Kut-ups," and so on. The pages are filled with animals and one- or two-line gags. Examples: "Why does a stork stand on one leg? So it won't fall over," or "Why did the elephant lie down? Because he couldn't lie up." The gags are all right off the cob, and the illustrations are in pedestrian cartoon style, crowding the pages.

Branson, Karen. *The Potato Eaters*; illus. by Jane Sterrett. Putnam, 1979. 78-24330. ISBN 0-339-20678-7. 160p. \$8.95.

Ad
5-7 Set in Ireland in 1846, this is a chronicle of the potato famine, the period of blight in which potato rot, bitter weather, and the heavy tax burden imposed by English (usually absentee) landlords brought illness, starvation, and a massive exodus of the population. The four children of the O'Connor family are increasingly affected, and the youngest dies, presumably of the typhoid fever that was rampant and to which the weakened Irish easily succumbed. The story ends with Sean O'Connor and his three children preparing to go to the United States, while his wife remains in Ireland to recuperate from consumption. Branson does show that there were some kind English and some rascally Irish, but there is little real characterization in the story; the writing style is competent albeit heavily laden with idiom and brogue.

Brown, Anne Ensign. *Wonders of Sea Horses*. Dodd, 1979. 78-22439. ISBN 0-396-07664-5. 64p. illus. \$5.95.

R
5-7 Although Brown's writing style is occasionally awkward and is rather static, her book is informative and detailed, with good arrangement of material and good placement of illustrations. A background chapter on that intriguing little fish, the sea horse, points out the many ways in which it differs from most fish; succeeding chapters describe many genera and species, and discuss the ways in which the sea horse courts, mates, breeds, and feeds, and the ills and predators from which it suffers. The final chapter gives information on preparing and maintaining a salt water aquarium for sea horses, and gives advice on feeding. An index is included.

Brown, Irene Bennett. *Willow Whip*. Atheneum, 1979. 79-11725. ISBN 0-689-30703-9.

Ad
5-7 Thirteen-year-old Willow, oldest child in a tenant farmer's family, yearned to have stability and permanence in her life; she badgered her father into agreeing to try to raise the money to buy the farm they were working, and she badgered her younger brothers and sisters into helping until they resentfully called her "Willow whip." While the story, set in Kansas in 1918, has good atmosphere and some small adventures (a bullying neighbor wants to buy the farm, Willow gets sunstroke, some of Willow's classmates snub her) the focus on Willow's determination and her hard work becomes a bit tedious, and the writing style does not compensate for this weakness.

Burr, Lonnie. *Two For the Show: Great Comedy Teams*; illus. with photographs. Messner, 1979. 78-31674. ISBN 0-671-32915-4. 255p. \$8.29.

R
6- Himself an actor and dramatist, the author writes with knowledgeable affection about some of the great comedy teams of the century in this country: Laurel and Hardy, Burns and Allen, the Marx Brothers, and others of the early days of vaudeville, motion pictures, and radio, and moves on to contemporary comedy teams, many of which are best known through television performances. There's some personal material, some anecdotes, but most of the description concerns career development and comic style; often a portion of an actual routine is included. Burr also provides some commentary on changing styles of comedy, and includes a partial glossary of show-business slang. A chronology is given (for each team), as are a bibliography and an index. An informative nostalgia trip.

Callen, Larry. *Sorrow's Song*; illus. by Marvin Friedman. Atlantic-Little, Brown, 1979. 78-31789. ISBN 0-316-124974. 150p. \$7.95.

R
5-7 In a third story about the inhabitants of Four Corners, Pinch describes the tribulations he and his mute friend Sorrow have when they discover a small, disabled whooping crane. Unfortunately, others discover the bird as well; the Zoo Man wants the bird for his collection, and the renegade John Barrow wants her so that he can sell her, and the Sweet brothers want her for food. Readers who are birdlovers or conservationists will be happy with the outcome, but Callen puts more depth into the story than just girl-saves-bird, for he introduces—through Pinch—the more substantive issues of friendship values and ethical behavior. Callen's art is that these issues emerge naturally in a story that has folksy humor without corn, and sweetness without sentimentality.

Cleaver, Vera. *A Little Destiny*; by Vera and Bill Cleaver. Lothrop, 1979. 79-10322. Trade ed. ISBN 0-688-41904-6; Library ed. ISBN 0-688-51904-0. Trade ed. \$7.95; Library ed. \$7.63.

M
6-8 Lucy has reason to suspect that Mr. Clegg, rejected by her mother long ago and now a moneylender who controlled their property, had a hand in her father's death. With the help of a young hired hand, she and her widowed mother move into a ramshackle farm building they still own and try to make a go of it. Seeking her missing older brother, Lucy is caught by the two villains (hired by Clegg) who have him captive. The hired hand rescues them; Lucy goes gunning for Clegg but at the last moment cannot punish him, finding that revenge is too bitter an emotion. The plot verges on turgidity and, although there are passages of facile writing, the book is marred by other passages that are ornate and by phrases that are redolent of an earlier time ("... he felt bleary of a sudden ..." or, "The woman ... wore an ankle-length dress of linsey-woolsey ...") although the setting, undated, includes references to an automobile.

Clery, Val. *A Day In the Woods*; illus. with photographs by Noel Keenan. Barron's Educational Series, 1979. ISBN 0-8120-5329-X. 31p. Trade ed. \$3.95; Library ed. \$3.16 net.

Ad
3-5 Photographs in full color show some of the woodland creatures encountered by the boy who is the speaker and who either ruminates about ("This bright red one I remember ...") or addresses ("Now, ladybug, I know what you're looking for ...") them as he strolls through the woods. He thus identifies the small creatures he meets, and spends much of his time with a raccoon that had once been his pet. The photographs are handsome, but the pictures, (some of which are inserts) give no sense of comparative size; the text is mildly informative, chatty in style, but rambling, and the words are hard to read on some of the pages where they are printed against a colored background.

Cooney, Caroline B. *Safe As The Grave*; illus. by Gail Owens. Coward, 1979. 78-24412. ISBN 0-698-20479-4. 48p. \$6.95.

Ad
3-5 Eleven years old, Lynn was as volatile as her twin sister Victoria was sedate; it was typical of Lynn to impatiently discard her protective gloves when weeding the family graveyard plot, even though her father had seen poison ivy about. Curious about the grave of an unidentified "Cornelia," Lynn did some secret detective work and discovered the long-lost jeweled cross an ancestor had carefully buried. Unfortunately, she acquired an even worse poison ivy rash than she had when first weeding the site. The story is neatly constructed and Lynn's deductive powers are convincingly presented; the writing style is competent save for the dialogue between sisters, since the constant bickering is a bit too cute and becomes tedious. The illustrations, line and wash, have good composition and fidelity of detail.

Corbett, Scott. *The Donkey Planet*; illus. by Troy Howell. Unicorn/Dutton, 1979. 78-11455. ISBN 0-525-28825-2. 89p. \$6.95.

Ad
5-6 Dr. Eks, the genius of the Space Center where two young men work, asks them to go on a trip to another planet, Vanaris, to exchange some aluminum for a unique metal called quundar. He guarantees that their speech will sound Vanarian, while the Vanarians' speech will sound like English. He says they will need a boy and a donkey to help with the mission, but when they are thought-transferred to Vanaris they find that they *are* a boy and a donkey, and the donkey has to remember not to talk. Threatened by the police chief, Gru, the two escape and are helped by a friendly girl; in a daring rescue, they outwit the tyrannical Gru and return to earth. There's a touch

of contrivance in the convenient Vanarian-English speech transfer, and the pace is unrelenting, but the story has good structure and some humor, and the writing is smooth.

Delton, Judy. *Kitty in the Middle*; illus. by Charles Robinson. Houghton, 1979. 78-31434. ISBN 0-395-28004-4. 135p. \$6.95.

R
3-4 Kitty and her two best friends, Margaret Mary and Eileen, are in the fourth grade at St. Anthony's, a parochial school; the anecdotal story takes them through the school year and is written in a lightly humorous vein. The book is semi-autobiographical, and the verisimilitude of the setting and time (1942) emerges naturally; Delton doesn't push song titles, rationing, or clothing fads at the reader. Not a strong story, but pleasant reading, as Kitty and her friends get crushes, giggle at teachers, make life-size paper dolls, talk Pig-Latin, crash a wedding party, and meet the friendly occupant of a "haunted" house.

Douglass, Barbara. *Skateboard Scramble*; illus. by Alex Stein. Westminster, 1979. 78-12480. ISBN 0-664-32641-2. 91p. \$6.95.

M
4-5 Jody loved skateboarding, but she didn't want to enter a contest; Dad, however, insisted that she do so, even bringing her a book on techniques and a new skateboard. Dad also wanted her to cultivate Andrea, the daughter of his new boss, but Andrea was cool and snobbish. Jody preferred Carmen Mendoza, a friendly girl who practiced with her for the contest; she lent Carmen her new board and Carmen won. (Jody knew that Carmen's small, handicapped brother wanted to share the prize of a trip to Disneyland.) When she came in second, Jody expected Dad's wrath, but he beamed and announced that there was more than one kind of champion! Pleased by that and by her friend's victory, Jody invited the apparently aloof Andrea to come along for a celebration, newly aware that Andrea was in actuality painfully shy. Skateboarders may enjoy this as one of the few books that focus on their own sport, but it's a book that has mediocre style, a pallid plot, and characterization that is either flat or stereotypical, especially in the delineation of the dominant male (Dad) and a subservient mate (Mom). It does espouse the values of unselfishness and loyalty, but it does so in heavy fashion.

Duncan, E. H. *Night-Duty Social Worker*. Elsevier/Nelson, 1979. 79-4382. ISBN 0-525-66630-3. 214p. \$8.95.

Ad
8- Edward Duncan, night-duty worker for the Winnipeg Children's Aid Society, describes a week of his experiences: the parents who refuse to allow (for religious reasons) a blood transfusion for a small child who's having an operation, the adolescent girl who fakes a suicide to punish her mother, the disturbed child who won't let anyone come near him, the alcoholic parents who neglect or abuse their children, the teenage boy who is killed when a policeman shoots after a stolen car . . . a never-ending list of human beings in protest, in misery, in desperate need. There is a bit too much of Duncan's personal life interpolated, but the book gives a vivid—if depressing—picture of one kind of social work, it's adequately written, and it's inherently dramatic.

Engdahl, Sylvia Louise. *Tool For Tomorrow: New Knowledge About Genes*; by Sylvia Engdahl and Rick Roberson. Atheneum, 1979. 78-13777. ISBN 0-689-30679-2. 94p. illus. \$5.95.

This is not the usual discussion of Mendelian characteristics and DNA; Engdahl and Roberson explore some of the present achievements and future possibilities of

R 8- genetic engineering, from agricultural gene banks to therapeutic eugenics, from experiments designed to improve global food supply to the recombinant technology that has emerged within the study of molecular genetics. While the authors are fairly positive about research in the field, they recognize the fact that social and ethical implications have made some scientists as well as some of the public dubious. Since the book does not give information about the structure of DNA and RNA, and since it assumes some general knowledge on the part of the reader, it is perhaps best suited for older readers who are more likely to bring such background to their reading. A final chapter, "Some Ideas for the Distant Future," discusses cloning, implanting fertilized ova, and extending life span as some of the possible areas of future genetic research; an index is provided.

Farmer, Penelope, ed. *Beginnings: Creation Myths of the World*; illus. by Antonio Frasconi. Atheneum, 1979. 78-23279. ISBN 0-689-50101-3. 146p. \$8.95.

Ad 8- First published in England, this compendium of excerpts from the mythologies of peoples the world over is grouped under such rubrics as earth, man, fire, flood, and death. Farmer includes some brief commentary at the beginning of each section, in hard-to-read italics that are even smaller than the small print of the myths; the source—country, and, when appropriate, tribe or region—is cited at the end of each tale, and the whole text is prefaced by an introduction that discusses the phenomenon of similar stories arising with apparent spontaneity in far-separated countries. The material is itself interesting, but of necessity rather repetitive, so that the book may perhaps be more useful as a minor reference source than it is for reading.

Fenner, Phyllis Reid, comp. *Keeping Christmas; Stories of the Joyous Season*; illus. by Honi Werner. Morrow, 1979. 79-15590. Trade ed. ISBN 0-688-22206-4; Library ed. ISBN 0-688-32206-9. 221p. Trade ed. \$7.95; Library ed. \$7.63 net.

R 7- A pleasant holiday anthology includes short stories by Pearl Buck, Agatha Christie, B. J. Chute, and others, and an excerpt from Betty Smith's *A Tree Grows in Brooklyn*. The book has variety: a western tale, a mystery story, a World War II story, and several stories in which children are the protagonists; there is variety in writing style and tone, some of the stories being sentimental albeit not saccharine, some notable for their suspense or action. A few (Gordon Dickson's science fiction tale, "The Christmas Present," and B. J. Chute's "The Christmas Doll") are distinctive in style and structure. On the whole, a nice if not outstanding assortment with something for everyone.

Frayne, Trent. *Famous Women Tennis Players*. Dodd, 1979. 78-22428. ISBN 0-396-97681-5. 223p. illus. \$6.95.

R 7-10 Who are the best? To Frayne, a Canadian newspaper columnist, they are Lenglen, Wills, Jacobs, Marble, Connolly, Court, Gibson, Wade, Goolagong, King, Evert, and Navratilova. Each sketch has some material about the player's personal life, but the focus is on tennis, both the player's record and style, and the changes she may have brought to the tennis world, such as Billie Jean King's leadership in fighting sexism and Susanne Lenglen's in modifying tennis dress. "The way women used to dress to play the game is damned nearly terrifying," says Frayne, speaking of the voluminous petticoats and the corsets of the turn of the century. The remark is typical of Frayne's casual style and candid tone; he is far from adulatory about his subjects or about other figures in the tennis world, referring to the behavior of Connors and "his boorish sidekick Ilie Nastase" and he is given to pointed remarks about such subjects as the problems encountered by Althea Gibson in the then-white world of women's

tennis or the "cool executioner's stoicism" of Evert. There are good descriptions of crucial games and a welcome absence of journalese in this crisp and informative roundup.

Freese, Arthur S. *The Bionic People Are Here*; illus. with photographs. McGraw-Hill, 1979. 78-8253. ISBN 0-07-022133-2. 103p. \$6.95.

Ad 7-9 Although other books about frontiers of medical progress and research have included material about transplants of living tissue or of artificial parts, few have given such extensive coverage of the subject. The exception is *Bionic Parts for People*, by Skurzynski (reviewed in the April, 1979 issue) which is equal in coverage, written in better style, and designed for the same age group. Here the material is adequately organized, but the explanations are not always adequate (How does the stimulation by a pacemaker straighten the spine in scoliosis?) and the statements are not always exact, as when the text states "Diabetes is caused by a disturbance of the pancreas in which its tissue (called the islets of Langerhans) fails to produce insulin . . ." whereas the islets of Langerhans are bodies distributed through the pancreatic tissue. A bibliography and an index are appended; the jacket does not specify whether or not the author, listed as "Dr. Freese" is a medical doctor.

Fritz, Jean. *Brendan the Navigator: A History Mystery About the Discovery of America*; illus. by Enrico Arno. Coward, 1979. 78-13247. ISBN 0-698-20473-5. \$6.95.

Ad 4-5 Fritz describes the life of St. Brendan, referring to miracles as though they were facts ("Then he commanded the ground to open. And it did.") and ending with a voyage across the seas to "paradise" that ended when an angel delivered a message that "God had other plans for the place" and therefore Brendan and his friends should go back to Ireland. While the postscript, entitled "Some New Clues," makes it clear that there is no corroboration for the fact that Brendan discovered America ("Ask any schoolchild in Ireland . . . and you'll hear . . . 'St. Brendan discovered America.' ") only that a trip made in 1966-1977 in a leather boat indicated that such a voyage would have been possible, the text may give readers the impression that the voyage was actually made in the sixth century. Fritz is, as always, in command of pace and style, but she's hampered by her subject, which doesn't often happen.

Gallant, Roy A. *Earth's Changing Climate*. Four Winds, 1979. 78-22124. ISBN 0-590-07447-4. 226p. illus. \$9.95.

R 8- Serious in tone and rather heavy in writing style, this examination of the factors that have affected and will affect terrestrial climate is thorough and objective, carefully distinguishing facts from theories. Gallant, a practiced science writer and a member of the faculty of the American Museum-Hayden Planetarium, examines the natural and man-made factors (from sunspots and marine currents to pollution and industrial heat) that cause climatologists to agree that there will be drastic changes, and explains why these scientists differ as to what the changes will be; he concludes with a chapter on climate control. A sober survey, a fascinating topic. A bibliography, a glossary, and an index are included; the maps, charts, and diagrams are useful and well-placed in relation to pertinent text.

Girion, Barbara. *A Tangle of Roots*. Scribner, 1979. 78-27243. ISBN 0-684-16074-9. 154p. \$7.95.

R 7-10 Sixteen-year-old Beth is stunned, when she's called into the school office only a few hours after leaving her mother, to learn that Mom has had a cerebral hemorrhage and died instantly. In addition to her anguish, Beth is troubled by feelings of re-

sponsibility for her father, by the rift that develops between her and her boyfriend because she gives so much time to her father, by her irritation with her nagging, pitiful grandmother who lives in the same building, and by her resentment against the women who gravitate toward Daddy. Not all Beth's problems are happily solved, but she adjusts to those problems in a realistic way. Giron handles both the reactions to bereavement and to the resultant difficulties with honesty and sensitivity, and the story is so convincingly told by Beth that the perceptive characterization (even the tart picture of Grandma) seems to flow naturally from her rather than from the author.

Goldreich, Gloria. *What Can She Be? A Computer Scientist*; by Gloria and Esther Goldreich; illus. with photographs by Robert Ipcar. Lothrop, 1979. 78-31988. Trade ed. ISBN 0-688-40887-2; Library ed. ISBN 0-688-51887-7. 47p. Trade ed. \$5.95; Library ed. \$5.71 net.

Ad Like the other books in a series about careers followed by women, this describes
3-4 the subject's work; unlike most of the others, it gives little attention to the personal life of the subject. The computer scientist whose job is described is Linda Wong, a systems designer. The text does not give a clear picture of the functioning of computers, a weakness due to poor organization of material rather than to inaccuracy or lack of clarity in writing. Like the other books in the series, it can help expand readers' awareness of the diversity of opportunities for working women.

Greene, Laura. *I Am an Orthodox Jew*; illus. by Lisa C. Wesson. Holt, 1979. 78-14094. ISBN 0-03-044661-9. 37p. \$5.95.

Ad The fictional framework is a thin envelope for an explanation by Aaron of his
3-4 schooling, his religious belief and the ways in which it is celebrated, and the many ways in which Orthodox Judaism governs such mundane matters as food and clothing. While Aaron comments on his sister's resentment that she cannot have some of the privileges relegated to the male, he does not make it clear that in this regard (as in others) there are differences between Orthodox Jews and other Jews. The text gives information, but its purposiveness makes it rather plodding in tone.

Hallstead, William F. *The Man Downstairs*. Elsevier/Nelson, 1979. 79-4061. ISBN 0-525-66628-1. 158p. \$7.95.

Ad The man downstairs is the head of the city department for which Don Ellison
7-10 works, and it is from him that Don's letter comes. It's a request for a "voluntary contribution" for campaign funds, and part of Don's dilemma is that he's acquired his job through the political influence of his new father-in-law. Harassed and threatened when he hesitates to give a kickback, Don becomes resolute; he tells a friend who is a reporter; and when the resultant publicity brings about a gubernatorial investigation, Don is vindicated. Although the writing style is pedestrian and the characterizations tend to be stereotypical, the book is adequately constructed and gives a vivid and convincing picture of the intricacies of corruption in city politics.

Hildick, Edmund Wallace. *The Case of the Phantom Frog*; illus. by Lisl Weil. Macmillan, 1979. 78-10836. ISBN 0-02-743840-6. 121p. \$6.95.

M Joey, who tells the story, is one of four children who work with ten-year-old
3-5 McGurk in the McGurk Organization, the detective group that, in this case, is called upon to solve the mystery of the incredibly loud frog noises that are frightening Mrs. Kranz. Kranz is a sculptor and she pays the M.O. to sit with her visiting nephew each night so that she can work in her studio; she also hopes they can pinpoint the frog. The task is complicated by the fact that Bela, the seven-year-old nephew, is

clearly up to some mischief; he has the five young detectives almost convinced that he can change form and is a werefrog. One of the M.O. brings in electronic equipment . . . and the problem is solved. This has the same humorous, flip style that has made earlier books appealing to middle grades readers, but it's more thinly stretched and less believable in plot.

Hoban, Tana. *One Little Kitten*; written and illus. with photographs by Tana Hoban. Greenwillow, 1979. 78-31862. Trade ed. ISBN 0-688-84222-2; Library ed. ISBN 0-688-84222-4. 21p. Trade ed. \$6.95; Library ed. \$6.67 net.

Ad 2-4 yrs. In a picture book that has a rhyming text and that presents some concepts of position (inside, behind, through) Hoban presents a playful kitten that may remind some readers of Brown and Ylla's *The Sleepy Little Lion*. The kitten wakes and plays, hides, pounces on string, investigates some shoes, and decides it's time to retire; ". . . It's getting late. Will they wait? Hug me tight. Goodnight-goodnight," the book ends as the kitten and its siblings snuggle up to a mother cat. Not substantial, but appealing.

Jassem, Kate. *Sacejawea, Wilderness Guide*; illus. by Jan Palmer. Troll, 1979. 78-60118. ISBN 0-89375-160-X. 48p. \$4.89.

M 3-4 One of a series of biographies of Native Americans (see also the Oppenheim book reviewed below) that includes the life histories of Black Hawk, Chief Joseph, Osceola, Pocahontas, Pontiac, Sitting Bull, and Tecumseh. The writing style is bland, the language simple; the books are recommended by the publisher as useful for slow readers in upper grades, but they have a static quality that may limit appeal. Here the treatment, like the writing, is simple, describing Sacajawea's life and her travels with Lewis and Clark, but giving no sense of her as a person.

Kipnis, Lynne. *You Can't Catch Diabetes from a Friend*; by Lynn Kipnis and Susan Adler; illus. with photographs by Richard Benkof. Triad Scientific, 1979. 79-1165. ISBN 0-9600472-3-9. 64p. \$9.95.

Ad 4-6 A photo-documentary has clear but undistinguished pictures, many of which are repetitive. After a brief introduction, the text is divided into four parts, each of which describes a different child. In describing Karen, the focus is on her insulin shots, the section on Danny focuses on diet, the section on Colleen on urine testing, and the last part describes Robert and how he and his family handle insulin reaction. The authors stress the facts that every diabetic must have insulin injections, adhere to a food plan, be tested frequently by a doctor, know what to do in case of insulin reaction, and test urine daily, and the fact that all the family is affected when a member is diabetic. The information is given in a clear and straightforward manner, but the book is weakened by deliberate pace, repetition, and contrived dialogue.

Kirkpatrick, Doris. *Honey in the Rock*. Elsevier/Nelson, 1979. 79-4094. ISBN 0-525-66643-5. 218p. \$8.95.

M 7-9 The time is 1936, the place is Vermont, and the protagonist is sixteen-year-old Linny, who lives with her grandparents, is friends with Jan Brokowski but gets a crush on a visiting cousin, and vehemently opposes the power company's taking over nearby land to build a dam. The story ends with Linny adjusting to changes in her family and community, and going off to study nursing. The book gives a convincing picture of a rural community during the depression years, and it includes a warm relationship between Linny and her grandparents, but the construction is rambling,

the writing style mediocre, and the story marred by such stereotyping as, "Farm women scold as they spread newspapers on clean floors to catch the mud from menfolks' rubber boots," or such offensive dialogue as, "That Jew feller up to the Brick House . . ." to say nothing of Linny "pouring" over bulletins.

Klein, Norma. *Visiting Pamela*; illus. by Kay Chora. Dial, 1979. 78-72203. Trade ed. ISBN 0-8037-9307-3; Library ed. ISBN 0-8037-9308-1. 30p. Trade ed. \$6.95; Library ed. \$6.46 net.

R 3-6 yrs. Carrie, who tells the story, says that when she turned five, Mommy issued an ultimatum: if Carrie wouldn't visit friends, she couldn't have friends visit her. Reluctantly Carrie accepts an invitation from Pamela, and at first she's unhappy because the baby is smelly and the dog frightens her and they have fruit instead of cookies and she has to play with whatever Pamela tells her. By the time Mommy, hastily summoned, shows up, Carrie's begun to have fun—and also some cookies Pamela snatched, so she decides it wasn't so bad. "I don't think I mind visiting people anymore," she says, and Mommy agrees that the first time is the worst. The black and white illustrations show two frowsty girls against interiors that have good textural contrasts: clothing patterns, hatching, etc. The writing style is simple, with good dialogue, and the book gives a strong, if brief, picture of the shy child that may well appeal to those children who share Carrie's trepidation.

Kohn, Bernice. *Echoes*; illus. by Dan Connor. Dandelion, 1979. 78-72139. Trade ed. ISBN 0-89799-102-8; Paper ed. ISBN 0-89799-037-4. 32p. Trade ed. \$3.50; Paper ed. \$1.50.

R 2-4 In a direct and simple explanation of a phenomenon that intrigues most children, Kohn explains how sound waves travel to create echoes. She describes some of the ways in which various animals use echolocation (the bat to guide its flight, the fish to locate prey) and how people use echoes in prospecting, in detecting underwater obstacles, or in medical examinations, and how—in addition to such mechanical uses—blind people often become sensitive to echoes as well as to direct sound. The illustrations are not all useful, some being merely decorative, but they are adequate; the text is nicely geared to the primary grades readers, using correct terminology but no unnecessary terms or ancillary information.

Krensky, Stephen. *Castles in the Air and Other Tales*; illus. by Warren Lieberman. Atheneum, 1979. 78-11836. ISBN 0-689-30684-9. 66p. \$6.95.

Ad 5-6 Each of the five tales in the fairytale tradition is based on a familiar phrase: "Castles in the Air," "A Fine Kettle of Fish," "The Last Straw," "Too Clever for Words," and "A Barrel of Fun." Krensky has a flowing, if occasionally florid style, and a good sense of humor; the weakness in the book is that the narrative is at times sacrificed to style and at times to the concept; for example, in the last story, "A Barrel of Fun," a peddler trades his barrel of "fun" for meals and a night's lodging, and while the liquid looks like water and tastes "sweeter than honey," it is never identified and there's no explanation of why it causes each member of the family to giggle or become forgetful, make daisy chains, or become extraordinarily cheerful.

Lawson, Don. *FDR's New Deal*; illus. with photographs. T. Y. Crowell, 1979. 78-4775. ISBN 0-690-03953-0. 152p. \$7.95.

R 7-10 As background for his analysis of the New Deal and the Roosevelt years in office, Lawson discusses the depression that followed the boom period that followed World War I, a series of events that called for emergency measures and was answered by

the "new deal" program conceived by Roosevelt when he took office in 1933. His life up to that point is described in a chapter as crisp, lucid, and well-organized as is the rest of the book, which examines major figures, programs, and legislation of the Roosevelt years. An objective, balanced treatment that might well serve to engage older readers with reading or language problems. A section of photographs (the Roosevelt family, some leading political figures, some pictures related to the depression or to such programs as the C.C.C.) is bound in, a bibliography is included, and a lengthy relative index gives good access to the text.

Leverich, Kathleen. *The Hungry Fox and the Foxy Duck*; illus. by Paul Galdone. Parents' Magazine, 1979. 78-11215. Trade ed. ISBN 0-8193-0987-7; Library ed. 0-8193-0988-5. 39p. Trade ed. \$4.95; Library ed. \$4.99 net.

Ad 4-6 yrs. Galdone's bedraggled fox, greedy and credulous, adds a note of vitality to a rather placid tale built on the dupe-the-villain formula. Invited to breakfast by the fox, a duck who is safely swimming in the middle of a pond is aware of the hungry fox's intentions; three times she sends him off (for a table, implements, and a tablecloth) and the third time, when he is waving the red tablecloth he's stolen from a clothesline, the fox is charged by a bull. Thus the fox learns why the field had a fence around it. Simply and adequately told, the story is marred by the fact that the tablecloth is a red flag to the bull, for the success of this well-tried formula lies in the fact that the intended victim usually out-foxes the fox; here the duck stalls in the usual fashion, but the downthrow of the fox is accomplished by chance.

McPhail, David. *Where Can an Elephant Hide?* written and illus. by David McPhail. Doubleday, 1979. 78-31131. Trade ed. ISBN 0-385-12940-8; Library ed. ISBN 0-385-12941-6. 28p. Trade ed. \$6.95; Library ed. \$7.90 net.

R 3-5 yrs. There's an engaging silliness to a story that is slight as a literary entity but that should appeal to young children because it's about animals and because it has a satisfactory solution to the protagonist's problem. The problem: when a bird announces to the assembled animals that they should hide, because hunters are coming, Morris the elephant has the same difficulty he has when playing hide and seek: he's too big. As each creature suggests that Morris try his or her way of hiding, children get a first lesson in protective behavior or coloring. The elephant solves his problem by submerging and breathing through his trunk, and there's a mild joke at the closing, just before the elephant, delighted by his success, enthusiastically proposes a game of hide and seek. The full-color illustrations have good use of line and color, and humor.

Marger, Mary Ann. *Winner At the Dub-Dub Club*. Elsevier/Nelson, 1979. 79-1178. ISBN 0-525-66634-6. 72p. \$7.95.

M 7-9 Gary, fifteen, is a good tennis player although he's never had a lesson; knowing he needs help, he takes a job at a country club so that he can use the courts and take lessons. He's sneered at by the club's best young player, wealthy Hal Hampton, who pulls a few dirty tricks, even when Gary uses all his hard-earned savings to join the club so that he can be on the team. When he spills soup on Hal's father, Gary's fired and joins the team sponsored by the city. Hal's father tries to get him disqualified but to no avail, and Gary beats Hal in the city finals. This is a run-of-the-mill sports story, very much like Cox's *Game, Set, Match* (reviewed in the June, 1977, issue) in which a boy who has no money takes lessons in exchange for work at a tennis club, and battles against the wealthy boy who is a top player and whose father schemes against his son's rival. The writing style is pedestrian, the one strength of the book being in the warm, understanding relationship between Gary and his parents.

Mitchell, Cynthia. *Halloweena Hecatee and Others Rhymes to Skip to*; illus. by Eileen Browne. T. Y. Crowell, 1979. Trade ed. ISBN 0-690-03925-5; Library ed. ISBN 0-690-3926-3. 50p. Trade ed. \$6.95; Library ed. \$6.79 net.

Ad 2-4 A collection of skipping rhymes that can also be read aloud to younger children have lilting rhythm, rhyme, and humor that should appeal to young rope-wielders. Below the title of each rhyme are listed instructions ("30 jumps, 16 slow, 14 fast," or, "16 hops") and the pages are illustrated by pastel pictures of children, elves, and animals that would be just a shade on the sweetly-pretty side if they had less action and humor. Examples of the rhymes: "Up, two, threezles / Down with sneezles / Coughs and wheezles / Measles, mumps and chicken pox," and "Halloweena Hecatee / Couldn't make a cup of tea! / The only potion she can brew / Is wishy-washy mousetail stew / Flying besoms don't scare me / Halloweena Hecatee."

Murphy, Shirley Rousseau. *The Wolf Bell*. Atheneum, 1979. 78-10415. ISBN 0-689-30692-X. 182p. \$8.95.

M 7-8 Although she is a self-centered woman, young Tayba leaves her home to bear her child in safety; when he is a boy she travels to distant Burgdeeth with him. For her bastard child Ramad is marked with the red hair of a Seer, and Seers—once honored—are now feared and reviled. In an intricate and often tortuous story, Ramad has the power of the Wolf Bell, a bell that calls the wolves to support and protect him both physically and psychically. In essence, a story of the struggle between good (Ramad, others seers, eventually Tayba) against evil (Ramad's father, the tyrant Venniver, and an evil seer who can summon fire ogres) that ends with a "sharp anticipation of what waited" and the hint that there may be a sequel. There is a plethora of incident and turmoil that does not substitute for a strong story line although it may provide action for those readers less concerned with strong style and structure than with eventful incidents.

Myers, Walter Dean. *The Young Landlords*. Viking, 1979. 79-13264. ISBN 0-670-79454-6. 192p. \$8.95.

R 6-9 It's the same sort of group of adolescents who romped through *Mojo and the Russians*, with the addition of Paul, who tells the story and who is in love with Kitty. This time the gang acquires a slum building by chance, and most of the story is about their efforts to improve the property and to put it on a sound financial basis. While Myers inserts a few chapters that do nothing to further the story, they are just as funny as the rest of the book; like *Mojo*, the story has lots of action, good characterization and dialogue, and a casual but warm relationship among the members of the gang. The book gives an attractive picture of a black urban neighborhood, and while it has its yeasty share of zany characters, it is given depth by the tenderness of the shy romance between Paul and Kitty, and by the deepening understanding between Paul and the stern father from whom he had at first felt alienated.

Olney, Ross Robert. *Roller Skating*; by Ross R. Olney and Chan Bush; illus. with photographs. Lothrop, 1979. 78-27248. Trade ed. ISBN 0-688-41892-9; Library ed. ISBN 0-688-51892-3. 128p. Trade ed. \$6.50; Library ed. \$6.24.

R 6- While this can't substitute for instruction or practice, it can help the beginner learn a good deal about roller skating, and it may provide some new information to the practiced skater. The authors are detailed and explicit in their descriptions of how to choose and care for skates, what sort of safety equipment to wear, and why, and how to learn the basic movements of roller skating. Other chapters in the book give the

history of roller skating, evidence that attests to its increasing popularity, and facts about the kinds of specialized skating (roller derbies, bowl skating, dancing and disco dancing on skates, roller hockey, contests, etc.) that are gaining participants and fans, and facts about roller skating rinks. The writing gets a little gushy at times, especially in the captions for photographs, but on the whole the text is brisk and informative. A list of roller skating organizations, stores, and publications precedes the index.

Olney, Ross Robert. *They Said It Couldn't Be Done*; illus. with photographs. Dutton, 1979. 78-12405. ISBN 0-525-41060-0. 133p. \$9.95.

R
5-7 Olney describes ten achievements of structures and projects that depended on technological, engineering, and scientific skill and knowledge: the Brooklyn Bridge, the Indianapolis Speedway, the Holland Tunnel, the sculpture at Mount Rushmore, the Empire State Building, the Hoover Dam, the Golden Gate Bridge, the Gateway Arch in St. Louis, the Astrodome, and—a different sort of enterprise—the moon landing. The accounts are written in a dramatic narrative style, embellished by a bit of journalese here and an Indian legend there, but they present information vividly, and the short sections may appeal to slow readers. The photographs are placed and captioned adequately; a list of suggested readings and an index are appended.

Oppenheim, Joanne. *Sequoyah, Cherokee Hero*; illus. by Bert Dodson. Troll, 1979. 78-60117. ISBN 0-89375-159-6. 48p. \$4.89.

M
3-4 Like the Jassem title reviewed above, this is simple and rather static. The continuous text has little vitality and often elides facts; for example, there is no explanation of what has happened to Sequoyah's wife when he and his daughter leave Alabama to move west, and the text jumps from “. . . they met a young Cherokee woman named Sally . . .” to a reference on the next page indicating that Sally and Sequoyah are living together. Like other books in the series, this has a continuous text and (although the illustrators for the nine books in the series vary) pedestrian illustrations. The book focuses on Sequoyah's great achievement of devising and popularizing a written Cherokee language.

Patent, Dorothy Hinshaw. *Sizes and Shapes in Nature—What They Mean*. Holiday House, 1979. 78-12554. ISBN 0-8234-0340-8. 160p. illus. \$7.95.

R
7-10 With her usual lucidity and authority, Patent discusses the complex subject of the relationship of the individual plant or animal to its environment, showing the meshing of the organism's response to such environmental factors as the medium (air, land, or water) in which it lives, the available food supply, the predators, etc. and how such factors influence the way species have adapted in their morphological development. The text discusses such adaptations with clarity, pointing out the ways in which skeletal structure, the digestive and circulatory systems, communication and courtship patterns, and changes during an individual life can depend on individual needs and environment. Carefully organized and fully indexed, the book also has a glossary and a divided bibliography.

Pearson, Susan. *Monday I Was An Alligator*; illus. by Sal Muroccca. Lippincott, 1979. 78-23618. ISBN 0-397-31830-8. 40p. (I-Like-To-Read Books) \$6.95.

M
1-2 Emily, who tells the story, is highly imaginative; each day of the week she is a different animal, and each day some member of the family is her victim; for example, the day she is a charging bull she spoils her brother's home run, and the day she is a

scratching cat she ruins a pair of her sister's stockings. At the end of this recital, she says, "Today I'm just me, Emily. And do they ever appreciate it!" And that's it, the report of a child who's irritated her family all week and rests on the seventh day. No pangs, or logical consequence, no development. Just some disaster humor of a mild variety, and some drawings that show Emily sometimes as she is, sometimes as her animal-of-the-day. Slightly humorous, but a weak story.

Pinkwater, Daniel Manus. *Alan Mendelsohn, The Boy From Mars*. Dutton, 1979. 78-12052. ISBN 0-525-25360-2. 248p. \$8.95.

R Leonard Neeble, boy outcast, tells the story of the adventures he and his friend
5-7 Alan had; a newcomer, Alan was no more popular than Leonard in West Kangaroo Park or at Bat Masterson Junior High. In this exaggerated, tongue-in-cheek story of time-slips and thought control, Pinkwater lampoons con men and dupes, psychic powers, quack medicos, natural food faddists and assorted weird characters with great humor if, occasionally, at great length. Leonard and Alan repeatedly fall for confidence tricks and repeatedly profit from them, as when they buy a Mind Control Omega Meter and find that, for them, it works. If nothing succeeds like excess, the author has achieved a triumph of improbable folderol.

Postma, Lidia. *The Witch's Garden*; written and illus. by Lidia Postma. McGraw-Hill, 1979. 78-11414. ISBN 0-07-050535-7. 23p. \$7.95.

R First published in Holland, this story of seven small children who pay a visit to an
K-3 old woman they've heard is a witch has a nicely fanciful twist; first the old woman
* proves to be a friendly soul who invites the group into her house for a snack, then she introduces the children to an elf. Only the youngest had believed her at first; now each wants to find his or her own house-elf. The story is, however, easily overshadowed by the illustrations, paintings that are strong in composition and delicate in their intricate detail, varied in texture and mood, with some comic scenes of the children and several misty, romantic scenes of Little People. Postma uses color with restraint: one double-page spread of deep blue water, with soft green lily pads and reflections of black tree trunks has as contrast white water lilies and tiny, gossamer white figures of elfin creatures. Lovely.

Rutland, Jonathan. *The World of Robots*. Warwick, 1979. 78-67836. Trade ed. ISBN 0-531-09130-9; Library ed. ISBN 0-531-09115-5. 21p. illus. (Explorer Books) Trade ed. \$2.95; Library ed. \$4.90 net.

M Despite the intriguing subject, this introduction to the topic is so superficial in
4-5 coverage that it may frustrate readers; much of the page space is given to illustration, and the use of two type sizes and, on some pages, broken double columns of print are visually jarring. The author distinguishes between the aimless activity of a clockwork toy and the ability to store and use information, incorporating feedback and memory, that pertains to the true robot. Double-page spreads are devoted to such subjects as factory robots, robots in research, and robot warriors, and the text concludes with some material about robots of the future.

Salzman, Yuri. *Hope You're Feeling Better*; written and illus. by Yuri Salzman. Harper, 1979. 77-25655. Trade ed. ISBN 0-06-025164-6; Library ed. ISBN 0-06-025165-4. 29p. Trade ed. \$7.95; Library ed. \$8.79 net.

A large and amicable bear looks forward to a peaceful summer as a camp counselor, anticipating pleasantly sedentary craft projects. Urged to participate in more

Ad K-2 active pursuits, Morry worries about the fact that he may not be a good counselor. He joins a raft party, saves a camper, hurts his head and leg, and lies in the hospital worrying; when he gets visitors and flowers and cards hoping he'll feel better, he *does* feel better. End of story. The illustrations, distinctive in their texture, have elements of brisk action and of humor; the text has adequately simple style and flow but a slight structure and a weak ending.

Schick, Alice. *Santaberry and the Snard*; written and illus. by Alice and Joel Schick. Lippincott, 1979. 78-23796. ISBN 0-397-31824-3. 47p. \$6.95.

Ad 1-2 Bright splashes of red are used for effective contrast in black and white drawings, and there's an equally effective contrast between the matter-of-fact style of the Schick's story and its fanciful story line. Snards are huge, amiable beasts who live on Arctic strawberries; Santa Clause had never believed in snards (although his elves had told him macabre stories about them) until he was swallowed by one, the enormous beast having mistaken the small, red-clad figure for a berry. Burped up in the nick of time, Santa took off to deliver presents, making his deadline by virtue of snard-power, Mrs. Clause having tied wings on the creature. Mission accomplished, the delighted snard was made an honorary reindeer and feasted on strawberry upside-down cakes. Not substantial, but the lap audience, and perhaps some independent readers, may be intrigued by the idea of a mythical character not believing in another mythical character, and the story's told nicely and can be used also for reading aloud to the lap audience.

Segal, Joyce. *It's Time To Go To Bed*; illus. by Robin Eaton. Doubleday, 1979. 78-20845. Trade ed. ISBN 0-385-14034-7; Library ed. ISBN 0-385-14035-5. 29p. Trade ed. \$6.95; Library ed. \$7.90 net.

Ad K-2 Although this is clearly intended to prod bedtime stallers, it's shafting-with-a-smile, and the read-aloud audience may enjoy the familiarity of some of the stalls as well as the pattern of the story. Describing a series of animal young, the text lists not only their prompt retirement at bedtime, but ends each section with, "They never say . . ." and what they never say is "There are funny noises in my room," or "If I can watch TV tonight, I'll go to sleep early for the rest of my life," or, "I'm not even tired" when they can't stop yawning. It ends with a boy going promptly to bed when mother so directs—but after she's had a goodnight kiss and is turning out the light, the boy winks at the readers. The illustrations are undistinguished in technique but have some humor.

Selsam, Millicent Ellis. *A First Look at Monkeys and Apes*; by Millicent E. Selsam and Joyce Hunt; illus. by Harriett Springer. Walker, 1979. 79-4701. Trade ed. ISBN 0-8027-6358-8; Library ed. ISBN 0-8027-6359-6. 32p. \$7.95.

R 1-3 Nicely detailed pencil drawings are carefully placed in relation to textual references, especially important here because the text refers to differences between species that can help the reader understand principles of classification. The text is direct, accurate, and simply written; it makes no pretense of being comprehensive, but points out similarities and differences between and among New World and Old World monkeys and among apes. A practice that may well serve as reinforcement for some readers but may seem patronizing to others is the repeated use of questions ("Which is which?") on the same page as illustrations for a text that points out differences ("New York monkeys have wide noses. Their nostrils are far apart. Old

World monkeys have narrow noses. Their nostrils are close together.’’) that are perfectly obvious in the drawings.

Simon, Seymour. *Meet the Giant Snakes*; illus. by Harriet Springer. Walker, 1979. 78-74162. Trade ed. ISBN 0-8027-6356-1; Library ed. ISBN 0-8027-6357-X. 47p. Trade ed. \$7.95; Library ed. \$7.85 net.

R
3-5 A simple, direct writing style, large print, and a spacious format with wide margins make this appropriate for the primary grades reader. The first few chapters give general information about boas and pythons: the ways they reproduce, feed, and attack or defend themselves; the following six chapters describe separate species and give facts about habitat, size, and appearance; the concluding chapter mentions some of the tales and legends about giant snakes, and it points out that—although man is the chief enemy of the giant snakes—boas and pythons have their places in the balance of nature, helping to keep the rodent population under control. The illustrations, realistic and detailed black and white drawings, are well-placed in relation to textual references.

Skolsky, Mindy Warshaw. *Carnival and Kopeck and More About Hannah*; illus. by Karen Ann Weinhaus. Harper, 1979. 77-25643. Trade ed. ISBN 0-06-025686-9; Library ed. ISBN 0-06-025692-3. 74p. Trade ed. \$7.95; Library ed. \$7.89 net.

R
3-5 This is both a lively story, touching and funny, and a shrewdly affectionate exploration of the relationship between a child and her grandparent. Hannah loves being with her grandmother, who lives nearby, and she is delighted by Grandma’s agreement that they’ll go to the carnival; all does not go smoothly, however, for Hannah breaks a promise and Grandma hauls her home quickly. Then Hannah, staying overnight, remembers a story her grandmother had told about her own childhood and demands money; Grandma, irritated, takes her home in the middle of the night. The breach is healed, but Hannah’s learned something about the give and take of human relations, and about the fact that you can get angry at someone you love. Some of the scenes in which Grandma indulgently plays school and then indignantly rebels against her teacher-grandchild are hilarious. Although the style of writing is different, Skolsky achieves some of the same earthy, warm realism that is in Beverly Cleary’s writing, and both Hannah and Grandma emerge as real people, faulty and lovable.

Smith, Howard Everett. *The Animal Olympics*; illus. by John Lane. Doubleday, 1979. 78-60302. Trade ed. ISBN 0-385-14354-0; Library ed. ISBN 0-385-14355-9. 48p. Trade ed. \$7.95; Library ed. \$8.90 net.

M
4-6 Cartoon-style pictures illustrate a text that is about the comparative physical abilities of animals: speed, strength, endurance, agility, etc. The first chapter imagines an Olympic meet with human beings and other animals participating in the preliminary festivities and parading in: aardvarks, Albanians, albatrosses, bears, Bermudians, and so on. The rest of the book is divided by competitive events, and each section discusses comparative statistics, or at least those that are available, and predicts winners; for example, the probable winners for the shot-put would go to the African elephant, gorilla, and chimpanzee, and in the 100-meter run for land animals, the gold medal would probably go to the cheetah, with the black buck or the pronghorn getting the bronze (or the black buck “might win the silver medal instead,”) and the Mongolian gazelle might get the silver or bronze, and the pronghorn might get the silver. All of this approximation is certainly in order, but it doesn’t clarify matters much. Moot point: does all the dressing up of facts about animals’ prowess with the Olympic setting contribute anything, or is it just cute?

Snyder, Carol. *Ike and Mama and the Block Wedding*; illus. by Charles Robinson. Coward, 1979. 78-11702. ISBN 0-698-20461-1. 81p. \$6.95.

Ad 3-4 In a sequel to *Ike and Mama and the Once-a-Year Suit*, Ike's resourceful mother saves the day when a sobbing neighbor announces that she must call off her daughter's wedding because her husband has lost his job and they can't afford it. Set in a multiethnic neighborhood of the Bronx in 1919, this cheerful nostalgia piece is imbued with homespun bonhomie; under Mama's guidance, everyone pitches in to help prepare food and cover costs. Some neighbors go to church on Sunday, and the Jewish contingent doesn't work on Saturday—but they take turns, they all pitch in on Sunday afternoon, and even the rain stops in time for the outdoor wedding. What Mama doesn't know is that Ike and his thirteen friends have stopped an elopement, having convinced the bride and groom not to spoil the plans for the block wedding. A wee bit sugary, and often stereotypical in dialogue, but it's a palatable period piece.

Spier, Peter. *The Legend of New Amsterdam*; written and illus. by Peter Spier. Doubleday, 1979. 78-6032. Trade ed. ISBN 0-385-13179-8; Library ed. ISBN 0-385-13180-1. 23p. \$6.95.

R 2-4 Wonderfully detailed paintings of the buildings and the people of the bustling town of New Amsterdam have fine perspective, use of color, vitality, and humor. Most of Spier's text describes the town and the way its inhabitants lived, worked, studied, and played, but Spier gives a bit of narrative interest by focusing on Annetje Jans Bogardus, a woman who had been out of touch with reality since her husband's death (he'd been killed by the Indians; there is no other reference to the native population or Dutch treatment of them) and who was teased by the children. "Crazy Annie," they called her, because she kept staring upward and shouting "People and stone . . ." Specious it may be, but it enables the author-illustrator to end with a surprise on the last page, a picture of the stone towers that today buttress the tip of the island. A map of the town in 1600 and a list of the occupants of each house or business enterprise are appended to a book that has a palatable text that complements the visual and historical interest of the illustrations.

Stearns, Pamela. *The Fool and the Dancing Bear*; illus. by Ann Strugnell. Atlantic-Little, Brown, 1979. 78-26965. ISBN 0-316-81171-8. 167p. \$8.95.

R 5-7 The fine, often elaborate details of the illustrations add romantic and humorous notes to a fantasy adventure that has pace and depth. A jealous queen has put a curse on a young king who loves her younger sister, and the listless King Rolf—and his equally moribund kingdom—can only be revived by a dancing bear. But what dancing bear? The combination of a wise fool, an acidulous itinerant bear, and the king go on a quest to find the clairvoyant who can lift the spell. There is plenty of action, and the tale has good pace and suspense, but it is in the writing style and the dialogue that Stearns excels; both are polished and witty. Realistic details are artfully blended with fantasy for a cracking good tale.

Steckler, Arthur. *101 Words and How They Began*; illus. by James Flora. Doubleday, 1979. 78-1012. Trade ed. ISBN 0-385-14073-8; Library ed. ISBN 0-385-14074-6. 44p. Trade ed. \$6.95; Library ed. \$7.90 net.

M 2-4 Steckler has grouped the words whose derivation he supplies under such rubrics as "Words About the Animal World," "Words About Things We Enjoy," "Words About Things We Ride," "Words About Other Things," and so on. The illustrations are fanciful and humorous in cartoon style, the annotations haphazard in choice and arrangement, too often including extraneous quasi-humorous remarks. Plus a dash of

chauvinism: "SHAMPOO would hardly seem to be a word that comes from India . . ." or, "The names of two rather large animals also have unusual beginnings. The RHINOCEROS got its name from the ancient Greek language." Word-lovers probably will enjoy the information despite the slapdash writing.

Stein, Sara Bonnett. *The Adopted One*; illus. with photographs by Erika Stone. Walker, 1979. 78-19688. ISBN 0-8027-6346-4. 47p. \$6.95.

M
4-6
yrs. One of a series of books designed for adults and children to use together for the purpose of helping both deal with problems, this has a large-print text to be read aloud to the child and, on the same pages, columns of smaller type directed toward the adult. The text advises being candid and open, and recognizing the fact that the book won't be totally successful in solving problems. Here Joshua is aware that he doesn't look like any of the members of the extended family or his adoptive parents; when he asks about his natural parents Mommy explains as best she can ('Daddy and me cried too,' she says ungrammatically) that his natural parents loved him but couldn't take care of him. Joshua sulks and loses his temper; Daddy loses his also, but they hug and forget it. This gives sensible advice to adoptive parents, but it's pervaded by a negative air to the extent that it will probably be less successful in reassuring an adopted child than a book like Pursell's *A Look at Adoption* or Lapsley's *I Am Adopted*.

Stevenson, James. *Monty*; written and illus. by James Stevenson. Greenwillow, 1979. 78-11409. Trade ed. ISBN 0-688-80209-5; Library ed. 0-688-84209-7. 32p. Trade ed. \$7.95; Library ed. \$7.63 net.

R
K-2 Tom, Doris, and Arthur (a rabbit, a duck, and a frog) always call for their alligator friend Monty when it's time to cross the river to get to school. One day Monty decides he's had enough of being taken for granted, enough of listening to his three friends order him about with "Don't wobble so much," "Let's see some more speed," and "More to the right!" He announces he's taking a vacation. The efforts the three students make to find another way to cross the river are hilarious, and the lesson they learn is made palatable by the humor and the breezy style of writing. When Monty comes back, it's to passengers who comment gratefully, "Notice how Monty goes just the right speed?" and "I love the way Monty swims." The pencil and wash pictures have an antic tone, use balloon captions to augment the text, and are nicely coordinated with the story.

Stone, Josephine Rector. *Praise All the Moons of Morning*. Atheneum, 1979. 78-12633. ISBN 0-689-30697-0. 172p. \$7.95.

Ad
7-9 A science fantasy is set on the planet of Ix-thlan, where creatures called the Goldmen have enslaved the descendants of colonists from Earth. The protagonist, Desta, is in charge of a strange "Holy Boy," Barth, and she runs off with him because he is doomed to be killed. She meets another woman who has traveled in time, one of the early colonists. Desta has long heard of the "Homeland" and has assumed it was Earth-based, but in the dangerous and eventful journey she takes with her two friends she learns that the Homeland is in Ix-thlan, a Utopia of the future. This has the usual quota of strange foods, customs, creatures, and rituals; it has a plethora of invented names; it has many of the qualities that appeal to SF buffs: action, danger, an other-world, and time travel. Not outstanding, but adequately written and structured.

Strang, Celia. *Foster Mary*. McGraw-Hill, 1979. 78-23630. ISBN 0-07-061996-4. 162p. \$7.95.

Ad 5-7 Fifteen-year-old Bud Meekin tells the story; the oldest of four foster children taken in by the Meekins, he shares in the heavy burdens of the migrant family. The children call the Meekins "Uncle Alonzo" and "Aunt Foster Mary," and they are all overjoyed when the owner of the fruit farm gives Uncle Alonzo a permanent job and a ramshackle house. Aunt Foster Mary, a loving protector, quickly begins salvaging furniture, remaking clothes, and planning a college education for her children. Uncle Alonzo is injured, and Bud takes over many of his responsibilities. The story ends with a Christmas pageant at which Uncle Alonzo makes a surprise appearance in his wheelchair so that he can see his children participate. This has a tinge of the folksy Americana that permeates the television series about the Walton family, and it is replete with such qualities as industry, ambition, piety, family solidarity, neighborliness, and self-sacrifice. It would all be a little too sweet, especially the two-handkerchief ending, save for the fact that Strang has created believable characters and that she has a natural, easy writing style.

Stren, Patti. *Sloan & Philamina or How To Make Friends With Your Lunch*; written and illus. by Patti Stren. Dutton, 1979. 78-10377. ISBN 0-525-39485-0. 34p. \$6.95.

Ad 3-4 Scrabbly, lively, broken-line drawings illustrate a story about the friendship between an ant (Philamina) and an anteater (Sloan) who, in the drawings, looks more like a crocodile. Their friendship begins when Philamina talks Sloan out of eating her; it continues and ripens as they share a home. Sloan is threatened by other anteaters for fraternizing; the friends decide they'll stay indoors. Then comes Sloan's birthday, when he always invites all his relatives. Crisis! Philamina's kin arrive for the party and are fearful, but introductions, jokes, and dancing bring familiarity and acceptance; the fond pair decide to operate a chain of tango studios and, with their profits, open a home for retired ants and reformed anteaters. Blithe and bouncy, the book can gently infuse some positive thoughts on prejudging, and it's fun. The question is, for whom is it fun? Designated by the publisher as a read-aloud book, the story may be amusing for that group, but only independent readers can fully appreciate the sophisticated jokes or read the many comments in the comic strip style balloons.

Sugita, Yutaka. *Fly Hoops, Fly!* written and illus. by Yutaka Sugita; tr. by Hisako Aoki. Barron's Educational Series, 1979. 77-92136. ISBN 0-8120-5254-8. 25p. \$3.95.

NR 4-5 yrs. First published in Japan, a picture book that shows strong color sense and good composition is weakened by a tissue-thin concept, static writing, and no story line or quality that might compensate for the lack of a story line. A small child imagines that his beloved hoops sail off, each to a different animal: "A hippopotamus is not sure what it is . . . he just stares at my shiny pink hoop," or "Through an orange hoop a leopard wants to go . . ." The paintings are on double-page spreads: a green elephant, a yellow hippo, a blue whale, each against a textured block of contrasting color that frames the figure and bleeds onto the pages to form an irregular white margin. The nonstory ends with, "FLY HOOP, FLY! Take me far away. FLY HOOP, FLY! Take me to the sky!" repeated three times as the child zooms off into the sky on the imagined journey, hoop-propelled.

Sullivan, Mary Beth. *Feeling Free*; by Mary Beth Sullivan et al. Addison-Wesley, 1979. 79-4315. Hardbound ISBN 0-201-07479-6; Paperback ed. ISBN 0-201-07485-0. 192p. Hardbound \$9.95; Paperback ed. \$5.95.

Photographs and text are taken from the television series about handicapped children, "Feeling Free," created by The Workshop on Children's Awareness. There

R
4-8 are some stories, some quizzes, some suggestions for home demonstrations, a brief play, etc. Most of the text consists of statements by children with disabilities, particularly the five regular participants of the television series: Laurie, who's blind; John, who has a learning disability; Ginny, a dwarf; Gordon, who's deaf; and Hollis, a victim of cerebral palsy. Their comments are candid and extensive, and the book certainly fulfills the function of informing other children what it's like to be handicapped, and certainly it has a high potential for awakening understanding rather than pity. Just as certainly, it may assuage the feelings of handicapped readers that their problems are unique.

Thomas, William E. *So You Want To Be A Dancer*; illus. with photographs by Ray Bengston and Machal Elam. Messner, 1979. 78-26247. ISBN 0-671-32993-6. 127p. \$7.79.

M
5-6 Short topics divide the text in a rather random arrangement of information for the would-be or beginning dancer. While the author gives some information about classical dance, most of the book is oriented toward jazz dancing, television work, musicals, etc. While general advice (costumes, diet, auditions, makeup) is sprinkled throughout the book and may be useful to dancers of all kinds, the book is weakened by being superficial in treatment, haphazard in arrangement, not indexed, mediocre in writing style, and not well-directed toward any reading level, since it at times speaks to children ("Don't get nervous, boys . . ." or, "The younger you are when you begin acrobatic training . . .") and at other times, as when discussing joining a union, or nightclub dressing rooms, seems to be addressed to adults.

Titus, Eve. *Anatole and the Pied Piper*; illus. by Paul Galdone. McGraw-Hill, 1979. 78-23513. ISBN 0-07-064897-2. 32p. \$7.95.

R
K-3 It would be hard to imagine an Anatole who wasn't parented by Galdone as well as Titus, for the artist captures all the brio and humor of the author's writing. In this newest tale, the mouse-hero's wife takes an active part, for it is she, Doucette, who thinks of the way to rescue two dozen schoolmice who have been captured by Grissac. Grissac is a flute player and composer; hoping to win a contest for the best music about small animals, he has lured the young mice (Yes, just as the pied piper did) so that he can judge his compositions by their reactions. With the help of the pigeons of Paris, the members of the Mouse Singing Society effect a daring rescue, and Anatole composes "The Ballet of the Pied Piper" as a victory celebration, with Doucette as prima ballerina. Nice nonsense, this is written with flair and pace, and it has just enough French in just the right places to spice the tale without stumping the audience.

Trivelpiece, Laurel. *During Water Peaches*. Lippincott, 1979. 78-14393. ISBN 0-397-31831-6. 160p. \$8.95.

Ad
7-9 Set in California in 1943, this is the story of LaVerne, whose family were shiftless migrants, and who was delighted when she got an office job after high school graduation. Her parents had no sympathy for her dreams of college, but LaVerne was determined to go even though she knew she'd be (with her background) at a disadvantage. Her boss, Mr. Barona, was too lenient with the Mexican workers whose placement he supervised, and eventually lost his job for placing men who weren't qualified. The other plot thread, not well knit, is LaVerne's love for Miguel, a student from the University of Mexico, thwarted because his culture demands he marry a girl of his own class and therefore he wants LaVerne as a paramour. The story ends with LaVerne awarded a college scholarship, and both Mr. Barona and Miguel out of the

picture. The book seems meandering in structure, although the writer shows promise in characterization (sullen, alcoholic father and sloppy, ignorant mother) and she gives some insight into the problems of migrant workers.

Trivett, Daphne Harwood. *Time For Clocks*; by Daphne and John Trivett; illus. by Giulio Maestro. T. Y. Crowell, 1979. 78-4782. ISBN 0-690-03896-8. 33p. \$6.89.

Ad
2-4 In a book to help primary grades children become familiar with time concepts and heighten their ability to tell time easily, Trivett uses a great deal of reinforcement-by-repetition. Her suggestions for home demonstrations are usually open-ended ("Does the sun go from your left to your right, or the opposite way?") or give instructions for making a paper-plate clock. Most of the simply written text is devoted to explanations and more explanations of telling time, enabling the reader to practice such intricacies as a quarter past the hour, or understanding that 2:52 is the same thing as eight minutes to three. Useful, but the repetition becomes a bit heavy, and perhaps confusing to some readers by the introduction of the idea of telling time by fractions of an hour: 2 thirds past 9, 5 twelfths past 11, and so on. Diagrams are clear and useful.

Tunis, Edwin. *Indians*; written and illus. by Edwin Tunis. Rev. ed. T. Y. Crowell, 1979. 78-60175. Trade ed. ISBN 0-690-03806-2; Library ed. ISBN 0-690-01283-7. 157p. Trade ed. \$12.95; Library ed. \$12.79 net.

R
5-
* Although most of the revisions of this 1959 publication are minor, they have been carefully made, incorporating new findings made by scientists or, occasionally, modifying a statement so that it is more cautious. Superbly illustrated by many meticulous drawings, comprehensive in scope, and carefully organized and indexed, the book is distinguished by the authenticity of patient research; it gives a vivid picture of the living patterns of American Indian tribes before the coming of white settlers and is accurate and detailed enough to have reference use. No information as to who revised this edition is provided.

Van Woerkom, Dorothy O. *Hidden Messages*; illus. by Lynne Cherry. Crown, 1979. 78-10705. ISBN 0-517-53520-3. 32p. \$6.95.

R
2-3 Written concisely and clearly, this fine introductory science book describes the ways in which scientists observe natural phenomena, form theories, and test them. It begins with an anecdote about Benjamin Franklin's observation of what seemed to him ant communication, goes on to cite an experiment with moths by Jean Henri Fabre, and concludes with a discussion of the social behavior of ants, the way they secrete glandular liquids to communicate, the fact that these scented liquids are called pheromones, and it concludes with a conjecture about whether or not human beings have pheromones—and the fact that, if we keep asking questions as Franklin and Fabre did, some day we may have answers. The illustrations are clean in composition, subdued in color, and nicely matched to textual references; although they don't give scale, they do show comparative sizes of ant species. The text gives the phonetic pronunciation of pheromones as "PER-ah-monz."

Von Canon, Claudia. *The Moonclock*. Houghton, 1979. 79-1076. ISBN 0-395-27810-4. 159p. illus. \$6.95.

R
8-10 Because she uses letters to tell the story, Von Canon is able to incorporate more details about the Turkish siege of Vienna in 1683 than could burden dialogue or slow the pace of exposition. It is perfectly natural for the bride, Barbara Schretter, to write

to her concerned mother and her old friend Thresl, just as natural for her husband Jacob to write to Barbara after he has sent her to Innsbruck for safety. Although she has become fond of her middle-aged husband, twenty-year-old Barbara cannot resist an Italian suitor, and she hastens back to Vienna to avoid temptation. The letters are lively and informative, only occasionally straying into contemporary speech patterns ("... they had enjoyed the evening no end . . .") and giving a vivid picture not only of the siege but also of the period; the characters are drawn in convincing depth, often with humor. A glossary and a bibliography are provided.

Waitley, Douglas. *The Roads We Traveled: An Amusing History of the Automobile*; illus. with photographs. Messner, 1979. 78-21082. ISBN 0-671-32911-1. 222p. \$8.29.

Ad 8- Waitley writes with nostalgia about the early inventors and designers who produced the first automobiles, although he focuses on the work of a few (Maxim, the Duryea brothers, Olds, Ford, the Dodge brothers) and on the financial and promotional tangles that developed as the manufacture of automobiles became big business. Two chapters are fictional, describing the trips (separated in time) taken by two American families and contrasting their experiences. There are some moments of excitement: the first races, the first cross-country trip, the trials of the first crude machines, but the impact of the book is lessened—except, perhaps, for old car buffs—by the intensity of the detail. However, despite the author's tendency to use journalese and his almost adulatory attitude toward some of the men he is describing, he does convey a sense of the excitement shared by the automotive pioneers. An annotated bibliography and an index are included.

Wallace, Daisy, ed. *Ghost Poems*; illus by Tomie de Paola. Holiday House, 1979. 78-11028. ISBN 0-8234-0344-0. 32p. \$5.95.

Ad K-3 De Paola moves away from his usual cheerful and bucolic style in illustrating a pleasantly varied, but not outstanding book of ghostly poems for reading aloud. Some are quasi-humorous, not always with total success, but some of the selections (Nancy Willard's "The Games of Night," William Mayne's "Haunted") have both an eerie quality and a polished simplicity.

Wartski, Maureen Crane. *My Brother Is Special*. Westminister, 1979. 78-23999. ISBN 0-664-32644-7. 153p. \$7.95.

M 5-6 Noni Harlow, a newcomer to a junior high school, wins a race at a track meet and earns the enmity of Denise, who's used to winning everything and is head of a clique in eighth grade. Noni has a younger, retarded brother and is at the same time embarrassed by him, defensive about him, and anxious to enter him in the Special Olympics despite her parents' opposition. Noni also feels a tendresse for Neill although he seems to be Denise's boyfriend. Put it all together and you have a formula patchwork, written in mediocre style and having little depth of characterization. What value the book has lies in the facts that it gives some information about the Special Olympics and that it encourages giving the special child the opportunity to participate and achieve, not in the sense of being a competitor but in the sense of improving on one's own performance.

Waters, John Frederick. *Crime Labs: The Science of Forensic Medicine*. Watts, 1979. 78-23890. ISBN 0-531-02286-2. 81p. illus. \$5.45.

Although the author has a dry, static writing style, the nature of the material is inherently dramatic enough to compensate for this, and the book gives good coverage

R
6-9 to the various techniques and personnel in the field of forensic medicine. Waters uses, for the first half of the book, an actual case (double murder), which gives focus and continuity to explanations of processes. In the second half of the book, he discusses the investigation of arson, the roles of the forensic dentist and the toxicologist, and other experts and some of the tests used in laboratories, autopsy rooms, or on the scene to determine findings. A brief bibliography and an index are provided.

Watson, Jane Werner. *Alternate Energy Sources*; illus. with photographs. Watts, 1979. 78-10872. ISBN 0-531-02252-8. 62p. \$5.45.

Ad
5-7 The sources Watson discusses are alternative to oil, coal, natural gas, and nuclear energy, the "non-renewable" energy sources most commonly used today. Some of the alternatives are solar, wind, geothermal, and hydroelectric energy, or energy obtained by conversion such as the conversion of methane from garbage through pyrolysis. The text describes processes and problems in obtaining and storing resources, and considers some of the small adaptations (improving fireplace design, using Franklin stoves) that can help conserve energy. The writing is accurate, informative, and dry; the material is well-organized and accessible through an index; the close-set print is a visual handicap. A glossary is included.

West, Carl. *Dark Wing*; by Carl West and Katherine MacLean. Atheneum, 1979. 78-10837. ISBN 0-689-30668-1. 242p. \$8.95.

Ad
6-9 A science fiction story is set in a future in which practicing medicine is illegal; when young Travis, trying to sneak his way on to a space ship, finds two abandoned paramedic kits from olden times, he absorbs the accompanying instructions and proceeds to secretly practice medicine. Trained for space flight, he had been denied permission by his parents, and had run off to New York. Under an assumed name, he becomes a police cadet and is assigned to Deathwatch, the corps that eases the deaths of citizens. There is a secondary plot about a friend, an orphan born on another planet and detained on earth by mercenary bureaucracy, that burdens rather than augments the book, which ends with Travis about to depart the planet, still using his assumed name, with his friend's home planet as his destination. The story has some intriguing concepts and several taut episodes, and the writing style is competent, but the plot is crowded and the structure not always cohesive.

Wiedel, Janine. *Looking at Iran*; written and photographed by Janine Wiedel. Lippincott, 1979. 78-6038. ISBN 0-397-31797-2. 64p. \$7.95.

M
4-6 First published in England, this is, of course, not up-to-date and would have to be accompanied by explanations to readers of the drastic political changes of the past year and of the ways in which those changes may affect (or have already affected) other aspects of Iranian life. The text provides the usual kind of information found in series of books about other countries: historical and geographical backgrounds, and chapters on rural and urban life, religion, education, food, and family life. The writing is direct, dry and compact; the photographs that are on each page are typical of such series: street scenes, buildings, industrial or agricultural activity. Pictures of mosques, carpets, and exquisite miniatures are often in color; a map and an index are included.

Wilson, Eric. *Murder on the Canadian*. Elsevier/Nelson, 1979. 79-1509. ISBN 0-525-66641-9. 102p. \$6.95.

NR
5-7 Traveling from Winnipeg to Vancouver on the Canadian Pacific train, "The Canadian," adolescent Tom Austen (who longs to have detective exploits like his heroes, the Hardy boys) is determined to solve the mystery of the death of a beautiful woman. Her husband is suspected of killing her, but Tom comes up with the real culprit and his own life is endangered. This has plenty of action (including much wriggling of red herrings) and the appeal of the setting, but it is weak otherwise: awkwardly written, with stereotypical characters, a plethora of false clues, heavy dependence on contrivance and coincidence, and unconvincing dialogue.

Woldin, Beth Weiner. *Benjamin's Perfect Solution*; written and illus. by Beth Weiner Woldin. Warne, 1979. 78-12245. ISBN 0-7232-6160-1. 27p. \$6.95.

M
K-2 Softly shaded pencil drawings have good texture and adequate composition but are quite repetitive. The story is constructed on a familiar theme: an animal tries to look like another sort of creature and is, at the conclusion, content to be what he is. In this case, Benjamin is not dissatisfied at being an opossum but is convinced he's a porcupine with no quills; he tries several substitutes with no success, then is delighted to learn from a passing opossum that that's what he is. End of a slight story.

Wolkstein, Diane. *White Wave: A Chinese Tale*; illus. by Ed Young. T. Y. Crowell, 1979. 78-4781. Trade ed. ISBN 0-690-03893-3. Library ed. ISBN 0-690-03894-1. 29p. Trade ed. \$7.95; Library ed. \$7.89 net.

R
3-6
* Wolkstein retells a traditional Taoist tale with great skill and style, suiting the fluent, subdued telling to the grace and tenderness of a gentle story. The softest imaginable black and white drawings, spare and restrained, complement both the telling and the tale, which explains the mystery of a small stone shrine in the hills of southern China. A poor farm lad who found and cherished a moon snail returned home one day to stealthily peer through his own window so that he might discover by what magic his house was cleaned and his meals prepared. He saw a shining goddess, White Wave, emerge from the jar where he had placed the moon snail, but he had broken the magic, and White Wave had to leave, telling him to call her name if ever he needed her. He called her name only once, at a time when he was near starvation, and suddenly his pot was filled with rice. Later, he told his children about White Wave, and with him they went to the shrine he had built, but in time the shrine crumbled and the man grew old and died, and, the book ends, "All that remained was the story. But that is how it is with all of us: When we die, all that remains is the story." Lovely.

Wood, Nancy. *War Cry on a Prayer Feather: Prose and Poetry of the Ute Indians*; illus. with photographs. Doubleday, 1979. 77-76272. Trade ed. ISBN 0-385-12884-3; Library ed. ISBN 0-385-12885-1. 108p. Trade ed. \$7.95; Library ed. \$8.90 net.

R
7-
* Compiled as a symphony libretto at the behest of the Colorado Centennial Commission, this anthology is illustrated with photographs (most of them from the 1890's) and comprises some moving prose statements and even more poetry. The poems are strong expressions of traditional attitudes and beliefs, rarely contemporary or citing an author. Both in the prefatory historical material and in the discussion by Woods of the life styles and problems of the three Ute tribes today, the reader is provided an excellent background for understanding the tragic changes that have come to a once-strong people.

READING FOR LIBRARIANS

To order any of the items listed below, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

Applebee, Arthur N. "ERIC/RCS Report: Toward Pluralism: Resources for Avoiding Stereotypes and Bias in Children's Literature." *Language Arts*, April, 1979.

Barr, Susan, comp. and ed. *Share Your Success: Ideas for Children's Programming*. Children's Services Round Table, Michigan Library Association, 1979. unp. \$4.00. Order from: Michigan Library Assoc., 226 W. Washtenaw, Lansing, Michigan 48933.

Crook, Patricia R. "Folktales Teach Appreciation for Human Predicaments." *The Reading Teacher*, January, 1979.

Eaglen, Audrey B. "The Young Adult Book Review Media." *Top of the News*, Winter, 1979.

Eisenberg, Michael B. and Notowitz, Carol. "Book Talks: Creating Contagious Enthusiasm." *Media & Methods*, March, 1979.

Hannigan, Jane and Estes, Glenn, ed. and comp. *Media Center Facilities Design*. American Library Association, 1978. 138p. Paper. \$10.50.

A History of Children's Books and Juvenile Graphic Art. Produced by Lawrence Scarfe. McIntyre Visual Publications, Inc., 1978. 6 silent filmstrips, with guide. \$60.00. Write to: McIntyre Visual Publication, 716 Center St., Lewiston, N.Y. 14092.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Required by 39 U.S.C. 3685)

1. Title of publication: BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS
 - a. Publication number: 075900
2. Date of filing: October 1, 1979.
3. Frequency of issue: Monthly except August
 - a. No. of issues published annually: 11
 - b. Annual subscription price: \$12.00
4. Location of known office of publication: 5801 S. Ellis Avenue, Chicago, Illinois 60637.
5. Location of the headquarters or general business offices of the publishers: 5801 S. Ellis Avenue, Chicago, Illinois 60637.
6. Names and addresses of publisher, editor, and managing editor:

Publisher: The University of Chicago Press, 5801 S. Ellis Avenue, Chicago, Illinois 60637
 Editor: Zena Sutherland, University of Chicago, Graduate Library, Chicago, Illinois 60637
 Managing Editor: None
7. Owner: Graduate Library School of the University of Chicago, 1100 East 57th Street, Chicago, Illinois 60637
8. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: None.
9. The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes have not changed during preceding 12 months.

10. Extent and nature of circulation:

	Average Number Copies Each Issue During Preceding 12 Months	Single Issue Nearest To Filing Date
A. Total number copies printed	11,209	11,300
B. Paid circulations:		
1. Sales through dealers and carriers, street vendors and counter sales		
2. Mail subscriptions	10,170	9,067
C. Total paid circulation	10,170	9,067
D. Free distribution: samples, complimentary, and other free copies	76	76
E. Total distribution (sum of C and D)	10,246	9,143
F. Copies not distributed:		
1. Office use, leftover, unaccounted, spoiled after printing	963	2,157
2. Returns from news agents		
G. Total (sum of E and F)	11,209	11,300
11. I certify that the statements made by me above are correct and complete.		

JEAN W. SACKS, Assistant Director

